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Ea todas las dueñas e alos fijos dalgo.

while Prof. Vollmöller prints :

De todas las dueñas e de los fijos dalgo.

A comparison of the two printed texts in the portions of the poem where we have no photographs of the manuscript to aid us reveals the following variant readings : Mr. Huntington reads *mugier, mugieres*, Prof. Vollmöller *muger, mugeres*, in verses 16, 1179, 1484, 1522, 2076, 2233, 2543, 2562, 2581, 2703, 2710, 3347. Most of these cases, however, had already been corrected by Prof. Baist.³ In verse 286, Hunt. *tañe*, Voll. *tañen*; verse 635, Hunt. *ffera*, Voll. *ffara*; verses 683 and 684, which were intermixed by Prof. Vollmöller, as is well-known, have been written correctly by Mr. Huntington; verse 774, Hunt. *Ea*, Voll. *Ca*; verse 964, Hunt. *enpara*, Voll. *anpara*; verse 1141, Hunt. *cuerda*, Voll. *cuerta*; verse 1525, Hunt. *gerra*, Voll. *guerra*; verse 1870, Hunt. *e ea*, Voll. *e (e) a*; verse 1897, Hunt. *Per*, Voll. *Pero*.

In the much discussed verse 3732 Mr. Huntington reads : cc xlv. In three cases of doubtful reading, owing to the blotted condition of the manuscript, Mr. Huntington has omitted the word, or words, and left the space vacant in the verse. They will, doubtless, be discussed in the volume of notes and manuscript readings. These verses are ; 2047, [*dí*] *xo* omitted ; 2275, [*ouo en*] *algo*, omitted ; 2788, *Mio trapo* omitted. These few variants, with some thirty cases in which a tilde or a cedilla has been omitted or misplaced, constitute the textual differences in the two editions. In no place, I believe, has a disputed reading been clarified or the sense of a passage been changed, assuring us once more of the extreme care with which Prof. Vollmöller's copy was originally made.

In order to see what new light has been thrown upon the translation of the difficult passages we turn our attention to the punctuation of the text. An examination shows that this differs in no way from that adopted by Prof. Vollmöller, with the exception of verse 1061 where his superfluous quotation marks have been omitted. Prof. Vollmöller's punctuation is extremely negligent and faulty, and numerous passages have received the most painstaking corrections by Profs. Baist, Cornu, Lidforss and Restori, yet not once has the pre-

³ According to the statement of J. Cornu in *Literaturblatt für Germanische und Romanische Philologie*, vol. xviii, col. 330.

sent editor taken advantage of these emendations. The reason for this is difficult to understand after reading in the introduction : " Especial care has been given to the punctuation." A few examples will illustrate the point : verse 3114 reads :

El rrey dixo al Cid : " venid aca, ser Campeador.

Prof Baist was the first one to point out, in a review of Prof. Vollmöller's edition,⁴ that *ser* here has the meaning 'to sit,' and is not equivalent to French *Sire*. This interpretation has since been adopted by editors and critics of the poem, and the comma is placed after *ser* instead of after *aca*, while the period at the end of the verse is replaced by a comma. In verse 3432, Prof. Vollmöller writes:

Bien uos di vagar en, toda esta cort,

the comma after *en* being plainly a misprint,⁵ for the editor would scarcely separate a preposition from its object, yet Mr. Huntington has divided this verse in the same manner. Again, in verse 3611, both editors transcribe :

Salien los fieles de medio el os, cara por cara son,

ellos being thus separated from its verb *son* by a comma, and yet the verse has already been corrected by Prof. Lidforss.⁶

This new edition, then, differs from that of Prof. Vollmöller but slightly in the text, and practically not at all in the punctuation. That the copying has been carefully done is shown by this very similarity. The value of the whole edition can, of course, be judged only after an examination of the subsequent volumes, whose appearance will be awaited with especial interest.

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NOTE TO LA MARE AU DIABLE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—At the head of the first of the two thoughtful chapters which serve as preface to Mme Dudevaut's immortal study of Germain, *le fin laboureur*, stands this quatrain : "en vieux français" :

A la sueur de ton visaige
Tu gagerois ta pauvre vie,
Après long travail et usaige,
Voicy la mort qui te convie.

⁴ *Literaturblatt für Germanische und Romanische Philologie*, vol. I, col. 342.

⁵ *Propugnatoire*, vol. xx, Part II, p. 433.

⁶ *Los Cantares de Myo Cid*. Con una introducción y notas por D. Eduardo Lidforss. Lund: 1895. 4to, pp. viii, 164. See p. 162.

¹ Quoted as in the Calmann Lévy edition, 1896.

The conditional *gagnerois*, in the second line, seems out of keeping, and, very naturally, it has somewhat puzzled recent editors of the text. If a full stop were assumed at the end of the second line, a future would not be inadmissible, so far as the sense goes, and, no doubt with this idea, Prof. Sumichrast² has translated: "By the sweat of thy brow thou shalt make a wretched living; after . . .", etc. But where and when, in what dialect, patois, or even argot, can be found a 2d. sg. future in *-ois*? A 2d. pl. future in *-ois* is, of course, common enough; but I believe there is no instance recorded where the anomalous *j'étions trois capitaines* is found in the second person; besides, the singular is unmistakably called for here. This substitution of the future, which Prof. Joynes³ partially approves, seems to me further discredited by the traditional punctuation, which points clearly to a very intimate connection between the first two, and the last two lines.

Perhaps the only way of retaining the conditional as it stands, is that suggested to me, in a recent private letter, by Prof. A. Horning. From this letter I take the liberty to quote:

"Il se peut (he says) que le quatrain ne soit qu'une partie d'une chanson existant avant le dessin de Holbein. Alors le sens serait: tu gagnerais (conditionnel) encore maintenant, au moment présent, ta pauvre vie, si la mort ne venait t'enlever. Ce sens me paraît fort satisfaisant, tandis que le futur semble convenir moins bien . . ."

This is an interesting interpretation, and, in regard to it, I can only remark that, to my mind, it is extremely difficult to construct a protasis from such a direct phrase as: *Voici la mort*. Following now a suggestion of Prof. Horning's own, I wish to propose what seems to me, on the whole, a more satisfactory solution of the difficulty.

My correspondent further says:

"Si les vers ont été faits pour le dessin,⁴ le sens demanderait un imparfait (tu gagnais ta pauvre vie, au moment où la mort t'a surpris). Cet imparfait est exclu, il est vrai, par la mesure du vers."

But it is not necessary to go back many decades before the time of Holbein (1497?–1554?) to find the infinitive *gaaignier* trissyllabic, and

² See his edition, Heath's *Modern Language Series*, 1892.

³ In his edition, H. Holt & Co., 1896.

⁴ It would be very useful, at this point, to refer to G. Sand's description of the Holbein engraving—too long to quote here.

⁵ For the chronology of the phonetic changes involved, see Suchier, in Grüber's *Grundriss* i, pp. 576, 587. Cf. Schwan-Behrens, 2 365.

the imperfect trissyllabic also: *gaaignois*. This reading not only satisfies the measure, but the sense also in a very striking manner. If the imperfect be the correct reading, the verses were certainly not made for the engraving, but the engraving for the verses, and surely the complete accord of the two may be as reasonably explained one way as the other.

It remains to account for the substitution of the conditional for the old imperfect. But what proceeding is more common—being indeed inevitable—in the rejuvenation of old poetry, than the liberal use of just such *chevilles*—both words and syllables—to fill in, more or less skillfully, the gaps left by disappearing vowels? I choose, almost at random, a trio of examples—two from the MSS. of the *Lays*, and one from those of the *Fables*, of Marie de France.⁶

Lays, p. 68, text:

que li produme n'unt seïl.

MS. S:

que li produme n'orent seu (=su);

p. 161, text:

Puis si le laist tant jeïner.

MS. S:

Puis si le laisse tant jeuner (2 syls.)

Fables, p. 89.

MS. P has: *Par (Car?) plusors fies* (for *fières morderoie* (for *mordroie—mordrois*).

Finally, the apparent indifference to the damage wrought to the meaning by the change from imperfect to conditional, would be only another indication of the wholly popular character of the quatrain at the time when Holbein took it up and used it with such effect.

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GERMAN LITERATURE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Our school editions of Storm's *Imensee* have given currency to a very prevalent misconception by locating the scene of the body of the story near the author's birth-place, in Schleswig, or at least somewhere in North Germany.

In the Introduction to the edition published by Messrs. D. C. Heath & Co. (p. iv), Dr. Bernhardt says:

"In his landscape drawing, Storm never leaves the limits of his native district; but in this he shows his unexcelled talent in picturing

⁶ Warnke's editions, *Bibliotheca Normannica*, iii, vi, 1883 and 1898.